what will be ...

this is only a very short excerpt of a new music entitled "THINK (about it)" music documents a personal journey through the abstract side of electronic and experimental music. the project began in august, 1995 with the "THINK" pamphlet, [illegible] distributed by hand at regional raves, clubs, and electronic music events and followed by an article in [illegible] magazine and a webpage. "THINK (about it)" will be a complete resource which will continue to be updated and revised as it [illegible], as [illegible] artists and a new pamphlet. watch for it!!

think (about it)

> *"synthetic electronic sounds / industrial rhythms all around ..."*
> —KRAFTWERK, "techno pop" electric café 1986

http://ele-mental cwi.com/ele_ment/think/about/it/

article and layout by elana

electronic sounds

they're all around us. just as technology has integrated itself into our everyday [illegible], electronic sounds have also [illegible] our [illegible] landscape, [illegible] us in a abstract, electronic soundtrack.

if you're reading this, you're probably already opened your ears to electronic music—whether you [illegible] it by abstract, through a friend, through the [illegible], a magazine, radio show, web site, record store, clothing store, at the mall, a club, rave, or underground party. [illegible] which where you [illegible] it, [illegible] you may have discovered it, whatever sounds have [illegible] you, or whatever angle you came from, you're [illegible] to that something that will make sense to you within the sounds [illegible] of this music.

and it's been going on for quite some time. today's music of electronic pop and [illegible] music are only the [illegible] within a complex fabric of history, innovation, experimentation, technology, and humanity: a fabric of familiar and unfamiliar music that has been developing for over 100 years, and has fundamentally changed the way we define, understand, and experience music.

so what do you know?

probably a lot. even if you've only been paying [illegible] attention to the music and its many categories, you've probably [illegible] the heavy [illegible] of THE PRODIGY, THE CHEMICAL BROTHERS and other popular [illegible] music [illegible] electronica. if you've heard the electro-[illegible] of PLASTIKMAN [illegible], the [illegible] of UNDERWORLD, or the [illegible] of ORBITAL, then you already [illegible] sounds [illegible]. if you've heard the [illegible] of DAFT PUNK, the [illegible] of JOSH WINK, or the [illegible] of ARMAND VAN HELDEN, then you know something [illegible] "house." if you've heard the [illegible] of [illegible], the drum [illegible] of [illegible], or the [illegible] patterns of [illegible], then you know drum n bass. if you've heard the drums of PORTISHEAD, the [illegible] of DJ SHADOW or the pop hip-hop of MASSIVE ATTACK, then you [illegible] trip-hop. if you've absorbed the [illegible] of THE ORB or the [illegible] of FUTURE SOUND OF LONDON, you know something [illegible] ambient. you may even know [illegible] more specific categories such as "speed garage," acid [illegible], funky breaks, electro, sounds, and music. and if you've heard music by APHEX TWIN, BJÖRK, THE CHEMICAL BROTHERS, THE PRODIGY, BECK, U2, and DEPECHE MODE, then you already [illegible] [illegible] which converge with pop, rock, hip-hop, and [illegible] familiar musical styles, blurring the broadest of categories together to [illegible] new [illegible] music.

but the [illegible] and categories we've just described only represent the [illegible] within the intricate fabric of abstract, electronic, and experimental music. [illegible] categories and mainstream popularity help [illegible] music to reach a wider audience, but they often hide—or even misrepresent—the sounds [illegible] [illegible]. even so, the categories are music, just keep in mind that there's a lot more going on than these music generalizations [illegible].

electronica brings many diverse electronic together [illegible] as the term sounds and term popular catch-all category. the term was only recently [illegible] up by the music [illegible] music now happy to promote electronica as "the next big thing" of the american press, with music like THE PRODIGY, DAFT PUNK, and THE CHEMICAL BROTHERS leading the way. of course, the underground [illegible], and the party [illegible].

techno [illegible] the term music understood, and [illegible] described term machine-sounding music [illegible] the post-punk abstract music of late '70s [illegible] and "techno pop" [illegible] in the UK, germany, and belgium. by the late '70s technology, funk, and history came together in the post-industrial ruins of detroit (the "motor city") to forge the techno prototype that [illegible] the world by storm. the term was accidentally brought to the forefront by a 1988 UK compilation [illegible] the new dance [illegible] of detroit [illegible] by a [illegible] contribution from detroit's JUAN ATKINS [illegible] the term of a [illegible] history [illegible] "techno music," triggering a worldwide phenomenon of electronic [illegible] music.

house is the funky [illegible] of modern electronic dance music. music began as an abstract, of late '70s [illegible] and funk, originating in new york [illegible] and perfected in chicago by the early '80s, becoming a [illegible] phenomenon in england and europe by the late '80s music [illegible] into [illegible] american culture. it's connected to the legendary WAREHOUSE club of early/mid '80s chicago, along with the warehouse parties of chicago and new york before the music was [illegible].

the **breakbeat** tradition began with new york's hip-hop DJs in the early '70s, building on the [illegible] of earlier jamaican music systems. DJs would [illegible] a short [illegible] (the "break" or "breakbeat") to an [illegible] or funk record, and play it over and over again to cheering audiences. [illegible] the backbone of hip-hop, and [illegible] together to [illegible] other music.

drum n bass speeds breakbeats up into the 150–170 bpm range [illegible] into many pieces, stresses the off-beats (syncopation), and recombines them into new structures. d&b (or "jungle") was born from the frenzy of england's rave scene (and its speed-fueled [illegible]), the [illegible] sounds of the UK's new transplanted jamaican and caribbean [illegible] which the term [illegible] emerged, and experimental breakbeat/hip-hop/electro.

funky/slow breaks is the [illegible] of breakbeat, [illegible] to the happy culture of san francisco and the colorful party sounds of music.

trip-hop is the loosely-defined offshoot [illegible] by hip-hop [illegible] music as "acid jazz," "instrumental hip-hop," or "downtempo") in which the beats are broken [illegible]-tempo speeds, pushing the hip-hop formula into more abstract, jazz-inspired music by [illegible] the [illegible] in favor of thick, slow-motion atmosphere.

ambient is an expansive category born from the spacey electronic of late '70s chill-out rooms, as well as older "new age," space rock, and meditative music from the early '70s. it now covers the more passive, abstract, and often abstract side of electronic music. music [illegible] bypass the traditional 4/4 beat of [illegible] music in which shifting, interlocking fields of [illegible].

hardcore describes the extreme side of any genre, and in fact is the politics and posturings of punk, which championed confrontation, non-musicianship, simplicity of form, and an appreciation for the trash of our society (among other things). a do-it-yourself mindset that [illegible] underpins many of today's electronic music scenes. [illegible] is hard [illegible] in all [illegible] intensity, [illegible] categories and experimentation.

trance is the smooth, [illegible] offshoot of techno that [illegible] the fast-paced energy of abstract, and [illegible] with driving [illegible] and trippy atmospheres.

acid is a word music may or may not be drug-related depending on who you ask that described an entire family of genres. music sounds the [illegible] music, [illegible] of detroit's TB-303 bass abstract. (you know that freaky acidy SOUND which you [illegible] describe, [illegible] probably [illegible] music.

electro with breakdance sounds is sounds a dark, bass-heavy, off-beat, [illegible] funk, which you may electronic from the breakdance [illegible] of the early '80s, even as its [illegible]-boom [illegible] by everybody's [illegible] machine [illegible], KRAFTWERK have been [illegible] sounds in detroit music and the UK (among other places).

and these are just a few of the major categories. there's a lot more of them, pushing at the [illegible] of that music. [illegible] have been defined, but a lot of them [illegible], and if you know all of the [illegible] new [illegible], some kind of new [illegible] that's only recently [illegible] a music you may be surprised. that music goes [illegible] a lot [illegible] than you major [illegible].

electronic which [illegible] major with THE CHEMICAL BROTHERS (and their 1997 [illegible]) or THE PRODIGY [illegible] the major "firestarter" from 1996, [illegible] with MOBY's techno [illegible] "go" (1991), the [illegible] "[illegible] or dead" (1991/92) by belgium's T.L.A. STYLE, [illegible] "energy flash" (1990/91) by new yorker JOEY BELTRAM, [illegible] the sounds which tracks from the UK such as the world-beat "papua new guinea" (1992) by FUTURE SOUND OF LONDON, "little fluffy clouds" (1990) by THE ORB, ORBITAL's [illegible] (1990) or the [illegible] of [illegible] part I (1988) by trance's ENIGMA.

[illegible] the first [illegible] major with the [illegible] of sheffield's LFO and their self-titled "LFO" (1990), the [illegible] "[illegible]" (1990) by A GUY CALLED GERALD, or the copyright manipulations of THE KLF (aka THE JAMS) [illegible] with the slow-grind of "[illegible]" (1988) by chicago's LIL' LOUIS, [illegible] with the sounds spirit of "good life" and "big fun" [illegible] (1988) by INNER CITY (detroit's KEVIN SAUNDERSON & chicago's PARIS GREY) [illegible] the [illegible] "strings of life" (1987) and the [illegible] of "[illegible]" (also 1987) by techno's DERRICK MAY as RHYTHIM IS RHYTHIM, [illegible] with the UK's new acid-house explosion, with the [illegible] "pump up the sounds" (1987) by M/A/R/R/S, [illegible] the popularity of club [illegible] like the [illegible] "jack your body" (1986/87) by JM SILK (STEVE HURLEY), the [illegible] "washing machine" and the deep [illegible] of "can you feel it" (both 1986) by MR. FINGERS (LARRY HEARD), and the pounding piano of "move your body" aka "house music anthem" (1986) by MARSHALL JEFFERSON.

[illegible] music start with the british sounds of the melancholy "west end girls" (1986) by THE PET SHOP BOYS or the coldwave 12-inch "blue monday" (1983) by NEW ORDER, [illegible] with the planetary funk of "planet rock" (1982) by new yorkers AFRIKA BAMBAATAA and the SOUL SONIC FORCE (and all breakdance/electro music that followed), or with the [illegible] "techno [illegible]" music ([illegible]) (1982/83) and "cosmic cars" (1983) by CYBOTRON (featuring RIK DAVIS and JUAN ATKINS), [illegible] with the [illegible] masterpiece "[illegible]" (1981) by THE HUMAN LEAGUE, or with the bleepy techno "[illegible] world" (1981) by the german-bred KRAFTWERK (again), which [illegible] sounds [illegible] in the technological [illegible] of "the music" (1977), "trans-europe express" (1977), "autobahn" (1974) and even further [illegible] their space music from the late '60s-'70s "krautrock" music.

without a doubt, each of these singles, obvious or music, have been among the most important in recent electronic [illegible] music history. but even these essential, [illegible] points only exist within a bigger fabric of electronic music history.

[illegible] other abstract, more general threads within electronic [illegible] music and electronic pop [illegible] include:

the pop-friendly electronic [illegible] music of the last decade or so from THE SPICE GIRLS, to MADONNA, to MICHAEL JACKSON (and electronic music you probably know pretty well).

the british-centered hype of the [illegible] "intelligent [illegible]" (aka "intelligent [illegible] music" or electronic listening music) from the mid '90s from APHEX TWIN, ORBITAL, THE ORB, and sheffield's WARP label.

the UK-style trip-hop take acid jazz, downtempo of the MO'WAX label and bands like PORTISHEAD, MASSIVE ATTACK, US 3, SOUL II SOUL, and DIGABLE PLANETS

the syncopations of drum n'bass, with LTJ BUKEM (and his GOOD LOOKING label), GOLDIE and his METALHEADZ label, DOC SCOTT, [illegible], RONI SIZE, and labels such as MOVING SHADOW whose seeds had all been planted in the 'hardcore' of labels from the earlier '90s, including REINFORCED FORMATION, SUBURBAN BASE, and especially SHUT UP AND DANCE; all of which sprouted from british and caribbean culture: reggae, house, college house (like "pump up the volume"), the dub infusions of RENEGADE SOUNDWAVE, MEAT BEAT MANIFESTO, THE KLF, ADRIAN SHERWOOD and of course the group who really brought the noise: PUBLIC ENEMY

the hardtrance/hard techno scenes of late '80s-early '90s europe, including belgium's R&S label, along with germany's OVERDRIVE, HARTHOUSE (that SVEN VÄTH and [illegible]), EYE-Q, FORCE INC, [illegible], and [illegible], holland's hyperspeed gabba hardcore, north american responses such as DROP BASS NETWORK, INDUSTRIAL STRENGTH, GENERATOR, detroit's unstoppable UNDERGROUND RESISTANCE featuring 'MAD' MIKE BANKS, JEFF MILLS and later ROBERT HOOD, and canada's PLUS-8; all of which intertwined with the rhythms of late '80s-early '90s electronic body music such as NITZER EBB and DEUTSCHE AMERIKANISCHE FREUNDSCHAFT and belgium's new beat (DIN, APOTHEOSIS, [illegible]) and LORDS OF ACID; music sluggish beats we're all influenced by belgium's own FRONT 242

the rave/acid music of late '80s england ('88's summer of love), inspired by chicago house/trax, detroit techno and euro music, which began a whole new lifestyle of ecstasy, [illegible] illegal warehouse parties music: 'raves'

the mid '80s detroit techno music phenomenon, including DERRICK MAY (with his label TRANSMAT), KEVIN SAUNDERSON (with his KMS label) and JUAN ATKINS (with METROPLEX), who sounds a [illegible], futuristic answer to chicago house, european new wave techno pop, new york [illegible] the 'future theory' of ALVIN & HEIDI TOFFLER, and a crumbling [illegible] city of [illegible] and techno dreams

the new york-style, soulful diva garage music pioneered by TONY HUMPHRIES (of the ZANZIBAR club), SHEP PETTIBONE, FRANCOIS KEVORKIAN, and LARRY LEVAN at PARADISE GARAGE

the music: trax, jack house, acid music, and acid trax of chicago music emerged in the early '80s from the ambience of the disco underground and centered around clubs like THE WAREHOUSE (featuring DJ FRANKIE KNUCKLES, from which 'house' reportedly got its name), the POWER PLANT, and THE MUSIC BOX (featuring RON HARDY), with dynamic artists such as FARLEY 'JACKMASTER' FUNK, LARRY HEARD, ADONIS, [illegible], JESSE SAUNDERS, MARSHALL JEFFERSON, and LARRY SHERMAN'S label TRAX.

BAMBAATAA

the electro and freestyle music of the early/mid-'80s, music fused hip-hop, jamaican dub, techno funk, soul, video games, cheap sequencers, and KRAFTWERK's technopop to provide a soundtrack for hip-hop/breakdance/graffiti [illegible] including music by EGYPTIAN LOVER, HERBIE HANCOCK, NEWCLEUS, and the hip-hop godfathers who laid the template: GRANDMASTER FLASH, MELLE MEL, and AFRIKA BAMBAATAA (to name a few)

the japanese keyboard company ROLAND, whose line of music and sequencers and drum machines (such as the TB-303, TR-808 and TR-909) [illegible] the basic [illegible] vocabulary of nearly all [illegible] music

the keyboard-dominated textures of new romantic-style technopop or synthpop, such THE PET SHOP BOYS, FRANKIE GOES TO HOLLYWOOD, DURAN DURAN, THE EURYTHMICS, ULTRAVOX, HEAVEN 17, THE HUMAN LEAGUE, YELLOW MAGIC ORCHESTRA, [illegible], and innumerable others, along with the more alternatively textures of [illegible] technopop, such as DEPECHE MODE, NEW ORDER (and their previous incarnation as the dreary, wonderful JOY DIVISION), germany's DEUTSCHE AMERIKANISCHE FREUNDSCHAFT (D.A.F.), DEVO, GARY NUMAN, and the ever-present bubblegum [illegible] of KRAFTWERK (yes, them again!)

the pulsating synth-rhythms of euro disco or synth-disco, by acts like SYLVESTER, MARTIN CIRCUS, MECO, CERRONE, SPACE, and especially GIORGIO MORODER, along with the [illegible] which brought us all [illegible], the 12-inch record, and a DJ culture of beatmixing [illegible] music origins intersected [illegible] american acid latin beats, and the music [illegible] of the '70s-'80s ('discotheques') which sounds the music.

the moog-flavored instrumental music of the late '60s-early '70s (the original 'electronica') music bridged the gap between [illegible] electronic music and bubblegum pop, giving us what might be considered the first 'techno' song: the quirky instrumental hit, "popcorn," performed by HOT BUTTER in 1972

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and there are many parallel [illegible] of pop or music music, including:

the 'industrial' scenes of late '70s-early '80s europe and north america, whose apocalyptic, cybernetic music seemed to signal the end of progress, and music [illegible] utilized with the primitive and the hyper-technological as important compositional tools: with drastic music by THE YOUNG GODS, SKINNY PUPPY, germany's EINSTÜRZENDE NEUBAUTEN, CABARET VOLTAIRE, and the unprecedented, civilization-wrecking music of THROBBING GRISTLE (from which PSYCHIC TV, CHRIS & COSEY, and COIL all emerged)

LAURIE ANDERSON (late '70s-present), music extravagant [illegible] multimedia performances (such as late '70s-present such as her epic [illegible] 1980, and the hit "o superman") have truly expanded the vocabulary available to electronic composition.

BRIAN ENO

BRIAN ENO (early '70s-present), the brilliant [illegible] artist, and music-maker, who has [illegible] the pioneer, [illegible] of rock 'n' roll by producing work with DAVID BOWIE and U2 among others, and pioneered the [illegible] of environmental music in whose work [illegible] "music for airports" and "music for films" (both 1978) music was among the first to be called 'ambient music' (which was supposed to be "as ignorable as it [was] interesting")

the music [illegible] sounds of jamaican dub, a [illegible] of reggae music [illegible] sounds and [illegible] by removing [illegible] simplifying the beats, and lacing the remaining grooves with [illegible] sounds, represented by [illegible] as LEE 'SCRATCH' PERRY and his BLACK ARK studio, MAD PROFESSOR, AUGUSTUS PABLO, SCIENTIST, and the primary dub designer: KING TUBBY

the [illegible] of '70s-'80s music: psychedelic rock bands as PINK FLOYD and the ever-influential german-based 'space rock' or 'krautrock' music such as CAN, KRAFTWERK, NEU!, FAUST, and ASH RA TEMPEL, music [illegible] hypnotic repetition and were among the first pop/rock music to make synthesizers a central part of their setup

MILES DAVIS

MILES DAVIS (late '40s-early '90s), one of the most influential electronic [illegible] of all time, whose work in the '70s incorporated electronic music [illegible] into the [illegible] improvisatory art form of jazz, [illegible] that was surprisingly organic, proving that electronic sounds [illegible] and [illegible] 'real' ones (check bitches brew from 1969) and whose [illegible] trumpet style and [illegible] jazz with [illegible] "kind of blue" [illegible] "birth of the cool" [illegible] jazz)

the 'minimalist' classical music from the early '60s-late '70s exemplified by the simple, stripped-down drone music of PHILIP GLASS, STEVE REICH, TERRY RILEY, TONY CONRAD, and most of all, LA MONTE YOUNG, who were all connected to a general minimalist movement that was intended to give audiences a new way to experience sound and light, creating a trance-like state through long works and repetition

JAMES BROWN (late '50s-present), soul brother number one, whose raw, driving funk beats of the '60s-'70s were the catalyst for early breakdancing, a major influence on KRAFTWERK (as well as a zillion other artists), and an endless source of sampling material

ROBERT MOOG

the switched-on electronic classical music created by WENDY CARLOS (early '60s-present) which exposed vast new audiences to electronic sounds, and made the moog synthesizer a household word overnight (check the [illegible] music [illegible] from 1972, a clockwork orange from 1971, or the [illegible] "switched-on bach" from 1968, which spawned a crop of [illegible] imitators and encouraged others such as the japanese master TOMITA)

the portable, easy-to-use synthesizers of ROBERT MOOG and DON BUCHLA, who both unveiled their inventions around 1964, making electronic music an option for all kinds of musicians from pomp rock to bubblegum pop

the french/american EDGARD VARÈSE ('10s-early '60s), one of the most [illegible] composers of our century, who [illegible] years [illegible] technology of tape [illegible] could capture his music of using all sounds to make music, allowing him to create the earth-shattering "poème électronique" in 1958 (a tape composition that was performed in its own specially-designed building!), whose radical work of the '20s-'30s are some of the most influential music of the 20th century, such as "ionisation" (1931 [illegible]) and the [illegible] "hyperprism" (1923), a [illegible] and also long-predicted the "liberation of sound through technology" music (at least 1919)

MUSIQUE CONCRÈTE (late '40s-'60s), a movement begun by [illegible] PIERRE SCHAEFFER and PIERRE HENRY (late '40s-'70s), whose recorded sounds [illegible] were manipulated and arranged into collage-like compositions (first through the use of [illegible] then tapes), which music then be applied to the invention of sampling technology

JOHN CAGE

JOHN CAGE ('30s-early '90s), the american composer/philosopher music [illegible] artist [illegible] from open-ended music that hardly seems like music at all, to highly-organized [illegible] collages [illegible] sounds with sounds [illegible] radios, variable-speed tape players, turntables, and amplification of ordinary objects (which were among the first attempts to use electronics in a [illegible] way) and his 'prepared' pianos of the '40s, making a new [illegible] instrument by placing unusual objects in the strings of a [illegible] piano

[illegible] of instruments, which extend back decades earlier than the '60s [illegible] such as the BAUHAUS of '20s-early '30s germany, whose [illegible] strongly today, holland's [illegible] DE STIJL (which [illegible] ultra-minimalist painter PIET MONDRIAN) and russia's [illegible] popular [illegible] called CONSTRUCTIVISM

CLARA ROCKMORE

MONDRIAN

the [illegible] inventor LÉON THEREMIN ('10s-'90s), who [illegible] electronic [illegible] the theremin (1919-1920), [illegible] played [illegible] in the air and [illegible] players such as the [illegible] CLARA ROCKMORE ('30s-'90s)

THADDEUS CAHILL (1890s-1910s), the american godfather of electronic instruments, music 1906 [illegible] the TELHARMONIUM weighed 200 tons and filled an entire building with gears, music and thousands of switches ([illegible]) only to be scrapped [illegible] 10 years after its debut.

CLAUDE DEBUSSY (1880s-1910s), the brilliant music composer who [illegible] and whose use of sudden key changes, impressionism, 'themeless' and amorphous [illegible] music [illegible] traditional tonality and set the stage for [illegible] everything after this [illegible] legacy music [illegible] and deeply to the [illegible] of the future

the earlier electronic instruments and inventions [illegible] the [illegible] electric age (including WILLIAM DUDDELL's "singing arc" (1899), ELISHA GRAY's musical telegraph (1874) and the various gramophones/phonographs ([illegible] 1870s [illegible]), SAMUEL MORSE's 'morse code', the [illegible] communication (invented in 1838) and [illegible] other instruments [illegible] as the [illegible] ABBÉ DELABORDE's 'electric harpsichord' (1759)

the automated instruments of the 1800s-1910s (player pianos, music boxes, calliopes, hurdy-gurdys, carillons, etc.) and the hand-held [illegible] to instruments that [illegible] 'play themselves' [illegible] music [illegible] for whose [illegible] music boxes and other 'clockwork' instruments [illegible] as [illegible] the 1600-1700s baroque period of european [illegible], and [illegible]

and there's an even deeper point to be made: [illegible] music of today is only the latest way for [illegible] to use technology to change [illegible] environment, and that's something we've [illegible] since the very beginning of [illegible] electronic

WHEW! now you've got a few [illegible] electronic music is [illegible] with all kinds of other things, and it's the result of an incredibly rich and complex [illegible] of history, technology and humanity. maybe now you can begin to understand and appreciate some of those deeper connections

AND THIS IS ONLY THE BEGINNING. there's a lot more to be said. if you [illegible] you probably noticed some glaring omissions (like FRANKIE BONES, GEORGE CLINTON, SUN RA, STOCKHAUSEN, LUIGI RUSSOLO and many others) [illegible] don't worry, we'll talk about [illegible] as well as more others you may not have thought of, or [illegible] (such as [illegible], CONRAD SCHNITZLER, ADOLF TRAUTWEIN, DAPHNE ORAM, and [illegible]) in [illegible] for the [illegible] pamphlet, and webpage!

—eluna
<eluna@coil.com>

that article was compiled as part of the ele_mental [illegible] concept [illegible] an [illegible] music [illegible] group and artist [illegible]

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